

American Art News

VOL. XIX. No. 27

Entered as second class mail matter.
N. Y. P. O., under Act of March 3, 1879.

NEW YORK, APRIL 16, 1921

SINGLE COPIES 15 CENTS

LONDON COOL TO WHITNEY EXHIBIT

Britons Express Disappointment at Non-Representative Character of Paintings Sent from New York.

Judging by what the critics have said, London did its best to like the exhibition of American paintings arranged there by Mrs. Harry Payne Whitney, and did not wholly succeed. Disappointment over the non-representative character of the exhibition is almost universally expressed. Most sympathetic and at the same time most analytical in his review is Sir Claude Phillips, who writes at great length in *The Daily Telegraph*. The whole American art world will be interested in what *The Telegraph* has to say, and this justifies the *AMERICAN ART NEWS* in giving space to almost the whole of Sir Claude's review.

"When it was announced that there was to be at the Grafton Galleries an exhibition of contemporary American art," he begins, "hope was awakened that we should at last be introduced to the protagonists of the American school, as distinguished from the Gallo-American and the Anglo-American. This is, unfortunately, not the case."

Then Sir Claude expresses his disappointment at "the absence from the show of the very men whose presence we so greatly desire; such men as Winslow Homer, for instance, and 'one or two others of the older painters,' as certain distinguished artists are somewhat curtly and vaguely designated in the preface to the catalogue. The best of these 'other' painters are honored already in the American museums, and we have a slight acquaintance with their work through the reproductions given in the bulletins issued by these admirable establishments. That acquaintance we should have been glad to improve.

"What we have here would appear to be mainly the work that during the last ten years had passed through the exhibition gallery with great generosity maintained, free of expense to the artists exhibiting, by an American sculptor, Gertrude Vanderbilt Whitney. The collection—says the preface—does not pretend to historical completeness. It is the culmination of the pleasure which an American artist has had in working for and with her fellow-artists. This is a noble and generous sentiment. Yet would it not have been well to think of the aesthetic pleasure of those to whom the exhibition is now as a whole presented? * * *

"It must be repeated that we over here desire to make better acquaintance with the most distinguished American painters of the last fifty years, among those who have chosen to remain American. The present show at the Grafton Galleries, though by no means wanting in points of interest, does not afford this opportunity.

"Let us see what it does afford. The level of technical merit is quite as high as it would be in a British exhibition of the same type; but where we might have expected youth, boisterous strength, an exaggeration of modern methods and the modern standpoint, we find an inclination to subtlety, to reticence, to that over-ripeness which characterizes modern Parisian art of the last quarter of a century. The exhibition—whether in this akin to other displays of contemporary American art we have not the material for deciding—suffers from a singular poverty of content, from an absence of spontaneity and depth of feeling that is the reverse of invigorating.

"By this is not meant that we deplore the absence, in the majority of cases, of definite subject—for the best modern art inclines in this direction—but that loftiness of vision and intensity of artistic passion should, as a rule, be so conspicuous by their absence. Another annoying feature is that four or five of the chief artists with whom we have to deal are greatly over-represented.

"The post of honor in the large gallery is occupied by an elaborate piece of melodrama, 'The Murder of Edith Cavell,' painted by Mr. George Bellows. The conception is painfully melodramatic and artificial; we seem to be in the presence of Marie Antoinette leaving the Conciergerie, or confronted with some other dramatic heroine of the French Revolution, intrepid but self-conscious. We cannot without protest admit such a rendering of a subject as with all the agony of these last years. The same artist gives us in 'Girl with a Parrot'

"If It's Art, It's in The Art News"



MARCHIONESS OF ABERDEEN AND TEMAIR
At Miss Swift's Gallery
By Demetrius A. Trifillis

SALON HONORS AMERICA

More Than 100 Works by Forty Artists Hung in Separate Gallery

PARIS.—Forty American artists are represented by more than a hundred pictures at the French Salon, which opened to the public on Tuesday. Altogether there are more than 2,000 works in the catalogue.

An innovation is the grouping of the American works in a separate gallery, something long desired.

Walter Gay, as usual, is well represented by his interiors of old French and Italian houses. Louis Ritman's plain air paintings and Clarence Gihon's colorful landscapes have made a hit, and unusual interest also attaches to Elizabeth Nourse's "Consolation," to the lightsome nudes of Frederic C. Frieseke, to the idealistic figures of the Detroit artist, Myron Barlow, and to the work of Mrs. Hamer Slough, Mrs. Lee Robins and James K. Hopkins.

Other American artists whose exhibits are prominent are Foster Bailey, Mrs. Chapman, Mrs. Leslie Cotton, P. Sawyer, Edwin Scott, Grace Ravlin, with Moroccan scenes, Florence Est, Mrs. Clark Davis, Charles Garner, Norman Mason, O. T. Perlema, Waldo Pierce and Barry Green.

Boldini shows a notable painting whose subject is an American woman, Mrs. Herman Harjes, and her two children, remarkable for its arrangement of group and pose, something very difficult in a "family group."

Scott & Fowles Galleries to Move

The Scott & Fowles Galleries on May 1 will be installed in their new quarters, No. 667 Fifth avenue. The firm will have larger galleries at the new location, which is on the east side of Fifth avenue, three doors south of Fifty-third street.

20 ACADEMY WORKS SOLD

Total for Sales at Spring Exhibition Amounted to \$14,840

During the Academy exhibition just closed at the Fine Arts Building, twenty works were sold, comprising paintings and etchings. Four of the former were purchases by the Ranger Fund, including "Flower Girl" by Helen M. Turner, "Shrine of the Rain God" by Irving Couse, "The Moate Range" by Aldro T. Hibbard and "A Corner in Central Park" by Arthur J. E. Powell.

Other paintings sold were "Late Afternoon" by W. H. Hyde, "Comrades" by Howard E. Smith, which was awarded the Isidor Medal; "Sunlit Valley" by Charles C. Curran, "Gray Light" by Frank Swift Chase, "Village Street in Winter" by Ivan Summers, "October" by Felicie Waldo Howell, awarded the second Halgarten prize and "reflections" by J. Lars Hofström.

The etchings sold were "The Bull Fight" by Edward Hopper, "The Show" by Richard F. Leahy, "The City" and "Ice House" by F. Townsend Morgan, "Dancers" and "Phantasy" by Cleo Danamaikers, "Robert Louis Stevenson" by Timothy Cole, two proofs of "The Birches" by John W. Nichols and "The Village" by William Meyerowitz. The total amount of all sales was \$14,840.

Academy Elects 14 Associates

At the meeting of the National Academy of Design held Wednesday evening the following fourteen associate members were elected:

Howard L. Hildebrandt, Edward C. Volkert, Sloan Bredin, Roy Brown, Sidney Dickinson, Eugene Higgins, Victor Higgins, John R. Hopkins, Albert P. Lucas, Henry W. Paxton, Charles Keck, Arthur J. E. Powell, Henry E. Smith and Wayman Adams.

ALLIED ARTISTS IN "SAFE, SANE" SHOW

Eighth Annual Exhibition, Though Essentially Conservative, Abounds in Good Work—Other Art Displays

Essentially conservative are the qualities that mark the eighth annual exhibition of the Allied Artists of America, which opened at the Fine Arts Building, No. 215 West Fifty-seventh street, with a reception on Sunday last, to continue through May 1. From beginning to end of the three large galleries which are devoted to the display of some 350 works, "safe and sane" is the keynote.

The A. A. A. differs from the great majority of art organizations inasmuch as it has successfully carried out the "No jury, no prizes" system. Every artist admitted to membership after his work has passed the judgment of a majority of the members, may send one picture *hors concours* to all exhibitions, and others may be hung according to space. The board of control is now composed of G. Glenn Newell, president; Eliot Clark, vice-president; Ernest Ipsen, corresponding secretary; Edmund Greacen, recording secretary; Orlando Rouland, treasurer; Cullen Yates, assistant treasurer; Ernest Albert, Bertha Menzler Peyton and Isidor Konti.

Many excellent canvases command attention this year, and on the whole the exhibition is one of uniform quality. The Vanderbilt and South Galleries have only one row of pictures, so that everyone is "hung on the line." The Centre gallery is devoted to groups of sketches.

Among the most notable works are Victor Higgins' "Circumferences," shown recently at the Salmagundi Club, a composition that evidences personal vision and is remarkable for its beauty of color; Glenn Newell's "By Way of the Birches," an excellent cattle piece which vies for prominence with "Summer Morning" by Edward Volkert; "Betty in Blue," by Sloan Bredin, simply and directly painted; "Cornelias," a decorative work with fine balance of color quality by Karl Anderson; "The Lawn Party," good in arrangement and tone, by H. L. Hildebrandt; "Low Tide," by Edward H. Pottast; "Mr. Alleyne Ireland," an interesting portrait by Ernest Ipsen; "November," a colorful landscape by George M. Bruestle; and "Monhegan Fog," fine in atmospheric qualities.

"A Gray Day in Spring," by Chauncey Ryder, would add distinction to any exhibition. Filled with clear air and beauty of design, it is painted by a man who has so absorbed every technical detail that he gives no thought to what are "essentials" but from abundant knowledge permits his poetic emotions to flow in expressive rhythm. "Nellie," a portrait of a little girl by Murray Bewley, is also a work of rare quality, it is a canvas distinguished by beautiful flesh modeling, reserve of color and a fine sense of sympathy. "Enchanted Lake," by Gustave Wiegand, is one of his typically good birch tree subjects, attractive in composition and interesting in color.

Sidney Dickenson's "Portrait of John Carroll," well painted and redolent of character, is, however, somewhat marred in composition by the placing of a nude model in the background directly in line with the sitter's head, which gives the design a forced appearance. The whiskey bottles and glasses, while possibly necessary to balance the composition, displease a refined effect.

Louis Berneker's "Dibble's Corners" is truthful and interesting in color; "Betsy," a portrait by Joseph Boston, is typical; "Dover Hills," by Arthur J. E. Powell, is broad and convincing; "Idle Talk," by Felicie Waldo Howell, has action and life, a portrait of Mrs. George Pearse Ennis, by William McKillip, is a good likeness and is well composed, and "Portrait of Michael Posner," by George Lawrence Nelson, is a sincere work, well constructed and ably expressed.

Albert Pike Lucas' "Evening," is typically poetical and has the translucency of color that gives him the respect of his confreres. Cullen Yates shows "Incoming Tide," one of his best marines, fine in color and design. Wayman Adams is represented by a "Portrait of Colonel Robert Tyndall," Frank simple as it is terrible, a subject charged De Vaven shows "Enchanted River," Or-

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Current Exhibitions

(Continued from Page 1)

Jando Riuland displays one of his latest portraits, "Madelaine"; Anna Fisher has an excellent still life "Arrangement," strongly and directly painted and fine in color values. Eliot Clark's "Hills and Stream" is poetical and indicative of knowledge and seriousness of purpose. Andrew T. Schwartz is represented by several examples, among which is "Mountain Shadows," more colorful than much of his work and full of air and light.

"The Boat Landing" by Granville Smith, "Lady with a Parasol" by Helen M. Turner, "The City" by Robert Spencer, "Rose and Tan" by Edmund Greacen, Robert Vonhoh's excellent portrait of "Dan French, Sculptor," "Old French Row" by George Pearce Ennis, F. Edwin Church's "The Blue Gown," a sweet faced girl composed and painted in a decorative manner, and DeWitt Lockman's fine portrait Mrs. A. E. Lewis are some of the good works that grace the Vanderbilt gallery. "A Provincetown Lane," true yet poetical, and interesting in pattern, by George Elmer Browne; "Miss Content Johnson," an excellent likeness by Henry Rittenberg; "Hazy Evening," by Paul Connoyer; "San Juan Capistrano" by DeWitt Parshall, and "Awakening Hills" by Hobert Nichols, also add to the appearance of this gallery.

The sculptors represented are: Isidor Konti, Julio Kinenyi, Willard D. Paddock, Abestenia St. L. Eberle and Lindsey Morris Sterling.

—L. M.

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Murphy Memorial Exhibition

Last Autumn a group of the admirers of J. Francis Murphy projected an exhibition that would present his art in the adequate way it deserved. It was planned to assemble a discriminative collection, as a tribute to the man and as a source of pleasure to those who loved his landscapes. After all the arrangements had been made, the art world was saddened by news of the painter's death, on January 30 of the present year. Very appropriately then, the prospective display was changed into a memorial exhibition, and his admirers lovingly set about to make it worthy of the man whom everyone felt had passed into the company of America's immortals.

The exhibition, whose importance can hardly be over-stated, opened Tuesday at the Macbeth Gallery, No. 450 Fifth avenue, and will continue through May 7.

Thirty-three paintings are shown, lent from fifteen different sources. The catalogue contains a lengthy "Appreciation" from the pen of Mr. Charles L. Buchanan, a tribute which deserves the thanks of every lover of Murphy's art. The following characteristic paragraph deserves to be quoted:

"It was Murphy's unique accomplishment to achieve an absolute realism without a loss of that mystic, indefinable quality which transfigures realism. A tree-trunk of Murphy's has bulk, weight, circumference; his foreground is solid earth. His paint is not an approximation of nature, it is nature, and yet it remains beautiful as paint. Whether in handling the black of a tangle of branches thrown against the sky, the peculiarly brownish yellows of a clump of bushes, the rank, soaking browns of a dead earth, Murphy achieves a degree of veracity positively clairvoyant in its inspired divination."

And again:

"Other painters subjected nature to exquisite readjustments and transpositions; to a sort of refining process, as it were, wherein nature is shown to us as a decorously charming thing quite divested of its inherent identity. Murphy took a bald, stark, actual nature and put it on canvas, retaining and revealing, with consummate and inspired felicity, its native characteristics. * * * It held the very bite and tang of nature. It was quite unprecedentedly real."

The earliest one is "November Grays," painted in 1894, which has a remnant of Murphy's early Barbizon coloring. The others were all done since 1900, and are in the master's familiar subdued colors, on which his ultimate fame rests.

Among the outstanding works are "Indian Summer," probably the richest in color; "November Morning," chill in its white-grey tones; another and smaller "Indian Summer," pale, delicate and of the essence of Puritanic repression; "Showers," a marvelous rendition of nature, and "Hillside Farm," a work of exquisite purity and natural lyricism.

—P. B.

Mediocre French Landscapes

To fetch an exhibition of landscapes such as those now on view at the Anderson Galleries, Park avenue and Fifty-ninth street, from France to a country that is producing the finest landscapes that are being painted anywhere in the world, is worse than "bringing coals to Newcastle." Les Maitres Peintres Francaise, like so many other misguided foreign societies, that have sent mediocre works to be sold in a country that they apparently believe knows little of art, will probably meet with disappointment, for so many poor European pictures have been foisted on us in the last few years that the American public is becoming "wise."

The works shown by such artists, unknown in America, as Victor Bruguirolles, Henri Montassier, Lucien Lanrier, Paul Morchain, Ernest Amas, Alexander Jacob and several others are sadly lacking in the charm, atmospheric qualities and refinement of color that characterize the work of our own painters. Their pictures are hard, academic and without inspiration. In the group by Pierre Ladureau, however, there is a noticeable striving for good effect of light and shade. A few examples by A. Ponchin, Jacques-Roger Simon and Pierre Henri Vaillant strive to lift the show out of hopelessness mediocrity. —L. M.

Percival Rosseau's Dog Pictures

Percival Rosseau, dog painter and landscapist, is holding his annual exhibition at the John Levy Galleries, No. 559 Fifth avenue, where fourteen canvases which he painted for sportsmen and dog fanciers in the last year are on view. His displays, always of great interest to those who love the companionship of man's only natural friend in the animal world, have additional charm for art connoisseurs each year because they never fail to show a little further progress by the painter in his landscape work. His new exhibition reveals decided synthesis in landscape. If the dogs were removed from "A Perfect Day," for example, we should still have a most attractive American autumnal subject.

One of the most delightful works is "The Stream," the rich beauty of the woods reflecting itself in the water where the dogs refresh themselves. "The Lunch Hour" will appeal to all sportsmen. "Theodore Peters, His Dogs" is an attractive decoration in red, gold and mauve. —P. B.

Mural Decorations by Davies

Arthur E. Davies, whose strongly individual and idealistic art will place him in a rank with A. P. Ryder when posterity comes to take stock of it, used Cubism when it came along for just what Cubism was worth. For three or four years he plastered its structural masses right over his beauti-

(Continued on Page 3)

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Current Exhibitions

(Continued from Page 2)

ful figures, and everybody called him an Extremist. Now he has, figuratively speaking, washed most of it off, leaving just enough behind to obtain the strength and significance that he felt was lacking in his old composition. Several examples of this new residuary style make up the current exhibition at the galleries of M. De Zayas, No. 549 Fifth avenue.

These works are called simply "Mural Decorations" and are otherwise without title. The masterpiece of the group is a relaxed nude figure of a woman, in a propped up position. It has superb modeling, and a big feeling of primitive simplicity. The color is thrilling in its beauty, especially the blue background effect, varied with green spots. Then there is a landscape and figure arrangement, in flowing body-rhythm and with wonderful blues, greens, purples and gold. A series of nude studies in charcoal and chalk, exquisite and expressive, reveal Davies at the very height of his charm.

—P. B.

Chinese Porcelain Exhibition

In the galleries of Parish-Watson & Co., Inc., No. 560 Fifth avenue, is being held a special exhibition of Chinese porcelains, comprised of superb pieces and garnitures, all of the K'ang-he period. One of the features is the most complete case of peachbloom specimen ever formed. It includes the famous pair of Lord Kitchener bottles, presented to him by the Imperial government in 1909, and the beautiful bottle given about the same time to Baron de Cartier, Ambassador to China from Belgium.

There is also the only matched pair of black hawthorn season vases known to exist. A vase of apple-green ground, with dragon decorations in yellow aubergine and green, is a companion to the famous one in the Widener collection. A sang-de-boeuf "point" bottle with rich, transparent ruby glaze, eighteen inches high, is the work of the illustrious artist, Lang-Yao. Another extraordinary exhibit is a pair of 29-inch beaker shaped famille vert vases adorned with dragons chasing the sacred pearl.

—P. B.

Decorators Hold Picture Exhibition

The firm of Montague Flagg, Inc., is not one of the decorating establishments that discourage the use of paintings and try to make their clients think they are "out of style." This concern believe that paintings belong in the scheme of decoration. It goes a bit further and holds that contemporary American works are just as appropriate as are old masters and antique flower subjects. To prove it, series of exhibitions have been planned for the galleries, No. 42 East Fifty-seventh street.

Some of our best American painters are



represented in the first display. There are two brilliant gold and red Florida subjects by Reynolds Beal, and a splendidly decorative "Hounds and Hunters" by Gifford Beal. There is a rich and warm "House on the Dune" and a deep grey marine, "The River," by Robert Henri. George Elmer Browne contributes his picturesque "Port of Sottomazina" and "Summer Nocturne," a tree decoration. John Sloan shows his stunning "Frog Pond" and his colorful "Wayside Inn." "Dunes at Bangsville" by Henry Davenport, "Harvest Time" by F. W. Hutchison, and "Connecticut Hillside" by Emil Carlsen are all attractive, and W. Sherman Potts with his representation of Hubert Futner, author of "The Owl Taxi," proves that modern portraiture also can have its decorative note.

—P. B.

Marin's Abstractions in Color

"Twenty-four Water Colors Pertaining to the Sea," painted by John Marin during the Summer and Autumn of 1920 at Stonington, Maine, are at the Daniel Gallery. They consist of color and form abstractions, in which the artist, according to his own words, has "tried to produce on paper something that gives him the feeling of the things he was looking at when he painted." Take them as he means them and the chances are that you will derive just the pleasure and thrill that he intends you should.

John Marin has not the usual attitude of the Modernist painters. He puts on no superior air when you ask him "what do you mean?" but proceeds to tell you. For instance, one of the pictures in the present show drives its masses and colors from a group of trees, but it only faintly resembles trees.

"As in all the rest of these water colors," said Mr. Marin, "I got a certain definite impression from the scene before me." In this case what appealed to me was the ensemble of a single golden-hued tree surrounded by others that were green. The scene produced in my mind a certain grouping of color and form abstractions. I tried to put them on paper, and was careful not to disturb the vision by looking either at the trees again or at the paper. When it was done, I put a line around the group of tree abstractions to pull them together.

John Marin is sincere, his pictures are sincere and his exhibition will yield rare pleasure to many art lovers.

—P. B.

Spanish Subjects by Sanger

An exhibition of paintings and monotypes of Spain, by William Sanger is being held at the Brown-Robertson Galleries, No. 415 Madison avenue, through April 23. The artist spent a considerable time in the land of El Greco and Goya, and has evidently been strongly influenced by their art, yet throughout his work there is decided personality. His color is deep and sombre and his designs reflect the modern movement. "Two Women of Vigo," is impressive; "Over the Housetops, Cordoba," has interesting pattern and rich, harmonious color; "House of Mystery, Vigo," "Fishing Village," and "Patio-Cordoba" are also interesting. The monotypes are done with knowledge and sincerity.

The exhibition of wood block prints by the Provincetown printers, which has been held at these galleries during the past two weeks, closing today, met with success. Among the exhibitors were George Biddle, Louis Bouche, Elizabeth Colwell, Hunt Diederich, Harry De Maine, Mildred Fritz, Eliza Gardiner, Bernard Gussow, Ethel Mars, J. O. Nordfeldt, Blanche Lazzell, Flora Schoenfeld, Maud Squire, Edith Wilkenson, William Zorach, Elizabeth Taylor and Marguerite Zorach.

—L. M.

The Sterling Art of John Sloan

The art of John Sloan, painter, teacher and superlative illustrator, is represented by a series of fifteen canvases now on view at the Kraushaar Galleries, No. 680 Fifth avenue. While they present the artist only in the role of painter, they show at the same time qualities that are associated with the other two. His handling of pigment is that of the scientist, who knows how to teach, and his viewpoint in all his subjects is affected by his years of achievement as an illustrator, which leads him to look for salient and striking things out of which to construct his pictures.

"Santa Fe Canyon," one of his later works, is finest from the standpoint of color; its quality is stirring. "Wayside Station," of much earlier date, of low and dusky tone, is the most effective in interest of theme. "Moving Pictures, Five Cents" is an early work with the old time John Sloan sociological flavor. "Dock Street Market" is an almost faultless transcription of an impression.

—P. B.

Portraits by Truman E. Fassett

Truman E. Fassett, son of J. Sloat Fassett, long noted for his activity in American politics, is holding an exhibition of portraits, genres and landscapes at the Folsom Galleries, No. 104 West Fifty-seventh street, until April 26. The artist is well known among New York's fashionable set and has painted many notable people. He is a cousin of Mrs. Charles B. Alexander.

Mr. Fassett is a strong, direct painter, who

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"Pictorial Photographs of The Dance" and sundry New York subjects by Edward R. Dickson and black and white drawings by Clarence M. Blodgett are on exhibition at the Touchstone Galleries, No. 11 West Forty-seventh street through April 23. The photographs show cleverness in composition and artistic arrangement. The drawings by Mr. Blodgett display good taste in the selection of themes and ability in the manipulation of light and shade. Among his subjects are: "A Winter's Night," "North River," "The Immigrant," "The Calkers," "The Blue Dress" and "Meditation."

—L. M.

New Landscapes by Metcalf

The immensity of the art of Willard L. Metcalf is the thing that stands out first of all at the exhibition of fifteen of his latest landscapes at the Milch Galleries, No. 208 West Fifty-seventh street. It is only in the last two or three years that this painter reached the pinnacle on which he now stands. But when he reached it, the art world was quick enough to recognize him, and he is now justly regarded as among the few living Americans whose work towers above the rest.

One painting alone in the present exhibition is sufficient to make a reputation for its author—the supremely beautiful and impressive "Benediction," whose subject is a quaint old church sleeping in the moonlight of a peaceful Summer's night. It is one of the finest achievements in the whole range of American art.

Mr. Metcalf in his landscapes aims for sheer beauty of color and engaging atmosphere. He achieves shimmering effects of subdued brilliance. "The Valley in Spring" is a green and purple paean. "The Old Landmark," besides its sentimental appeal, has the most delicious color. "Misty October Morning," with repressed strength, and "Morning After the Frost," lightsome and crisp, are remarkable achievements in atmosphere. The handling of "The Red Maple" is a technical accomplishment because of the diffusion of its complementary warm notes taken from its main motif.

—P. B.

Arthur Lee's Beautiful "Vase Sacré"

An exhibition of sculptures by Arthur Lee forms an attraction at the Wildenstein Galleries, No. 613 Fifth avenue, are showing a group of etchings and dry points by Alphonse Legros, recently acquired from the Bliss Knowles' and the artist's own collections. Among the works are a number of rare impressions of the first and second states, as well as some of the artist's finest examples. Of "L'incident de hammeau" there are only eleven proofs and this composition is one of the most remarkable in character and rendition that Legros has conceived.

—L. M.

"Shadows le Chemineau" is noted for its masterful light and shade. "Le Printemps," entirely different in expression, has rare delicacy; "Head of a Fisherman," a lithograph, is a noteworthy character study, and "Le Ferme de Brieux" is dramatic.

—L. M.

Collection of Legros Etchings

The Kennedy Galleries, No. 613 Fifth avenue, are showing a group of etchings and dry points by Alphonse Legros, recently acquired from the Bliss Knowles' and the artist's own collections. Among the works are a number of rare impressions of the first and second states, as well as some of the artist's finest examples. Of "L'incident de hammeau" there are only eleven proofs and this composition is one of the most remarkable in character and rendition that Legros has conceived.

—L. M.

Portrait Drawings by Trifyllis

Demetrius Trifyllis displays a group of his recent crayon and sanguine portraits at Miss Swift's gallery, No. 11 East Fifty-fifth street, through April 28. Among the works is an unusually interesting presentation of Mrs. Reginald Townsend, graceful in pose and a good likeness. Mrs. Kenneth Carr, daughter of William M. Chase, is artistically portrayed. A sanguine drawing of the Marchioness of Aberdeen and Temair of whom an oil portrait by this artist was recently purchased by the National Gallery of Ottawa, Canada, is here and forms an interesting feature of the collection.

—L. M.

Mr. Sidney Snow, Mrs. Blanche Wagstaff, Mr. A. R. Goodchild, Dr. Constantine Carusos, Miss L. Sheffer, Mrs. Alma Newton Anderson and Mrs. Lillian Hendrick are each presented in an entertaining and individual manner.

—L. M.

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TOLEDO HAS RIVAL FOR MISS BIANCO

Isaac Rader, Aged 14, Walks Away
With Libby Prize and Worsts a
Field of 200 Competitors.

TOLEDO.—This city has a rival for Pamela Bianco, the 14-year old child artist whose recent exhibition at the Anderson Galleries, New York, was such a sensation. His name is Isaac Rader. He, too, is 14 years old, and he has won the E. D. Libbey first prize in a field of two hundred competitors in the annual Spring exhibit of Toledo artists at the Toledo Museum of Art.

The painting that won fame for young Rader is called "Working." It represents the artist's father, Samuel Rader, a carpenter, at his work bench. It shows a remarkable handling of lights and shadows, the judges declared.

Young Rader first studied at the Museum, drawing from casts, then spent three years in the Museum's design classes. For six months he studied with Israel Abramofski, and then was under Karl Kappas, Toledo artist, for a year.

The winner of the big prize is an earnest faced youngster, and he takes his good fortune very modestly.

Studio Gossip

At his studio in the National Arts building, Louis Betts has just completed a portrait of Mrs. George Eastman of Rochester. About April 20 the artist will go to Chicago, where he will be busy on portrait commissions until Autumn.

Dorothy Vicaji, English portrait painter, who came to this country last November, has had a busy season painting portraits at her studio, No. 1 West Sixty-seventh street. Her latest work is a miniature of Sir Joseph Duveen, presented in a gray suit against a brilliant blue background. Other portraits are of Richard Lewisohn and Francis Rogers. It was her intention to return to England this month, but a commission to paint a full length of one of New York's most beautiful society women will detain her indefinitely.

One of Carle J. Blenner's interesting flower pictures, shown recently at the John Levy Galleries, has been purchased by the California Museum.

Oscar Fehrer has just returned from Munich, where he went in late February in order to reclaim the furniture and paintings left there when the war broke out. At his studio, No. 257 West Eighty-sixth street, he is busy with portrait work.

George Pearse Ennis will leave New York in a few weeks for Eastport, Me., where he will supervise the placing of his mural decorations for the Unitarian Church. He will paint in Maine throughout the summer.

Heppie EnEarl Wicks, whose studio is in Carnegie Hall, has just completed a portrait of Mrs. W. Herschal Collins, regent of the D. A. R. at Montclair. The subject is depicted in her own home, sitting by a window, in sunlight. The color scheme, with golden hues on old lace, complemented by subdued blues and greens, is unusually charming.

A group of eleven Americans are holding an exhibition at the Detroit Institute of Fine Arts through April 18. The artists are Gifford Beal, Eugene Speicher, Elmer Schofield, Charles Demuth, Paul Dougherty, Charles Hopkinson, Hayley Lever, George Luks, John Marin, Maurice Prendergast and Mahonri Young.

Arthur T. Hill, who has been painting at his studio at East Hampton, L. I., during the winter, has returned to his New York

studio, No. 33 West Sixty-seventh street, where he will paint for a time, returning to his country home next month.

At his studio, No. 33 West Sixty-seventh street, Alphaeus Cole has just completed a portrait of Miss Elsie Espy, of Savannah, Ga. It is considered an excellent likeness and an interesting color work as well.

Orlando Rouland's fine portrait of John Burroughs, which was to have been placed in the Ehrich Gallery window in honor of the late naturalist's birthday, will occupy the window next week as a memoriam.

Gifford Beal, George Bellows and Eugene Speicher are holding joint exhibition at the Sweat Memorial Art Museum in Portland, Me.

"Windy Night," Albert Lucas' beautiful and poetic canvas, which was reproduced in THE ART NEWS last week, was one of the pictures sold during his recent exhibition at the Babcock Galleries. Since the close of the exhibition another fine canvas, "Nocturne," has found a permanent home with a Western collector.

At his Sherwood studio, Julius Rolshoven has just completed a remarkably fine three-quarter length portrait of Mr. Frederick Gates, long an associate of John D. Rockefeller and official dispenser of the Rockefeller charities. It is an excellent likeness and one of the artist's best works. Mr. Rolshoven is preparing to hold an exhibition at the Reinhardt Galleries beginning April 19, in which he will show a number of interesting canvases, the result of his last summer in Florence, Italy, from whence he returned early in the winter.

After a two years sojourn in the Far West, Robert Reid has returned to New York. Several of his recent canvases, including "Moon Phantoms," showing as a central point of interest the huge rock in The Garden of the Gods, will be shown at the Carnegie Institute, Pittsburgh. An exhibition of his work is planned for New York later on.

Two handsome flower paintings recently shown in the exhibition of Mme. Obersteuer's work at the Arlington Galleries have been sold to a collector.

Owing to a change in plans, the building occupied by E. H. & A. C. Friedrichs Co., dealers in artists' materials and frames, at 169 West Fifty-seventh street, will not be demolished, and the concern will not make the move it contemplated.

Howard Giles will give a lecture on Monday evening, April 11, at the Pen and Brush Club on "Dynamic Symmetry."

Major Albert de Kossak, Polish artist, who is at present in Washington, D. C., has just completed a portrait of "General Pershing in France," a composition picture containing a number of figures, with French troops seen in the background. Two paintings by this artist are now on view at the Corcoran Gallery, "First Harvest After the War," in which a brave young girl is shown attending a wounded soldier, and "Mr. Putnam."

Gutzon Borglum's "Wars of America," which will be erected in Newark, will have the distinction of being the largest bronze group in the United States.

While in London, in 1920, John Singer Sargent painted the portraits of thirty English generals on a single canvas for the government. His series of "mural sculptures" for the dome of the Boston Museum of Fine Arts is about completed. The decorations comprise panels, medallions, etc., and contain a large number of figures.

Katherine Inness, who has done such able work in her position as curator of the Montclair Museum, has arranged an exhibition of water-colors by George Inness, lent by the artist's daughter, Mrs. J. Scott Hartley. It is rare that an exhibition of works in this medium by Inness can be seen, and decided interest is shown in the exhibit. George Sotter of Pittsburgh who recently displayed an exhibition of his works at this gallery, has just sold his fine landscape "Buttonwood Tree, November," shown in the Academy exhibition, just closed, through the efforts of the Montclair Museum.

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OLD SHIP MODEL COLLECTORS JOIN

Form Society with Fifty Members
and Arrange Exhibition Starting
Today at the Fine Arts Building.

The collectors of old ship models have formed a society and will open their first exhibition today at the Fine Arts Building, No. 215 West Fifty-seventh street, to continue for two weeks. The Ship Model Society, as it is called, starts with a membership of fifty-two, among which are the names of many well known people.

The honorary president is Franklin D. Roosevelt; the president is Irving R. Wiles, portrait painter; the vice-president, Clarkson A. Collins, Jr., and the secretary and treasurer, Henry B. Culver. The executive committee is composed of Messrs. Wiles, Collins and Culver and Horace Moran, Gordon H. Grant, Harrison Cady and Carlton T. Chapman.

There are many ramifications to ship model collecting. Some prefer the working models prepared by boards of admiralty and shipbuilders of by-gone days; some specialize in the models made by old sea captains and sailors as votive offerings for shrines and churches; some take greatest joy in the models constructed of bone, usually the work of naval prisoners of the Napoleonic wars confined in British prisons and some painstakingly construct their own models from old treatises and prints.

In the latter class is Mr. Culver, well known New York lawyer, who has just finished a model of the "Sovereign of the Seas," the pride of King James' navy, which is perhaps the most complete and faithful model ever made.

There are many noteworthy collections of ship models, including those in the Louvre and the South Kensington Museum, two in New Bedford, that of the Essex Institute in Salem, and those of the Boston State House and Independence Hall in Philadelphia. The collection of the late Alexander W. Drake, art editor of the Century, is now hung in the rooms of India House, this city.

The members of the Ship Model Society, besides those already mentioned are: Clifford W. Ashley, W. L. Aylward, George F. Baker, Jr., Horace E. Boucher, Ernest Elmo Calkins, Newcomb Carleton, Dana H. Carroll, Arthur H. Clark, Charles Ewing, Johnson de Forest, James A. Farrell, Frederick C. Fletcher, Allan Forbes, Howard Greenley, H. O. Havemeyer, H. O. Havemeyer, Jr., William W. Hill, E. Gilbert Hinsdale, Parker Morse Hooper, T. A. Howell, C. Sherman Hoyt, Arthur Curtiss James, Henry W. Kent, Mrs. August Lewis, Hon. Breckinridge Long, Henry Long, Frank T. Meyer, Junius S. Morgan, Jr., G. B. Mitchell, Paul N. Nicholson, Herman Parker, William A. Prime, John Robinson, Col. H. H. Rogers, Bruce Rogers, Henry B. Snell, George F. Strahan, Charles H. Taylor, Jr., Booth Tarkington, Mrs. Michael M. Van Beuren, D. Everett Waid, John Elton Wayland, Elton S. Wayland and Frank Wood.

LONDON COOL TO SHOW

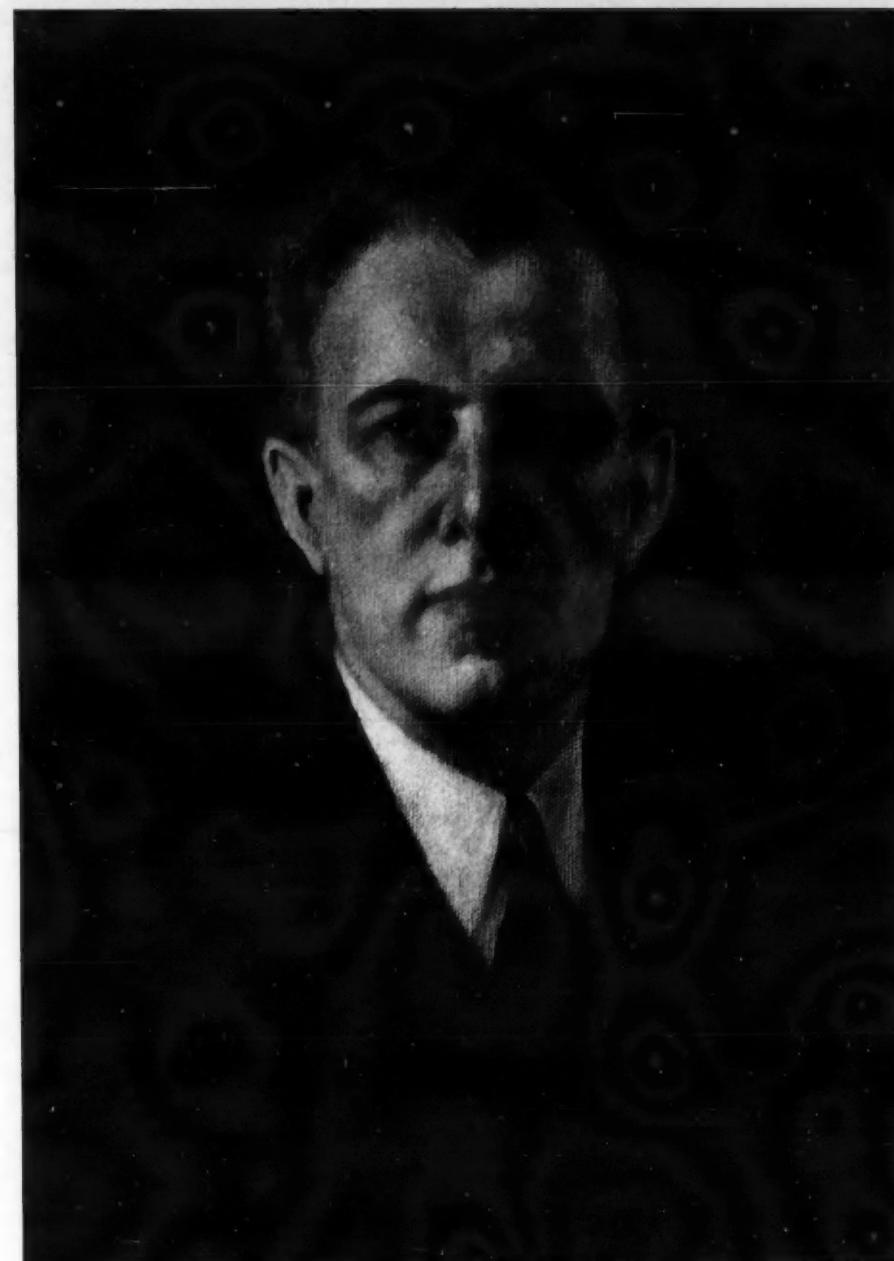
(Continued from Page 1)

many spaces of sumptuous color, but not exactly fine coloring.

"A curious and effective piece of decoration in the Persian style is 'Death of the White Hart,' by Mr. Robert W. Chanler. Oriental in conception, dexterously composed and colored, and altogether of a delicate poetic harmony, is Mr. Maurice Sterne's 'Prince Taking Leave of Princess.' The same artist makes good use of post-impressionistic modes in the skilfully-arranged if not very blood-curdling 'Dance of Spirits.'

"Modernist, too, in a mild and agreeable way, is Mr. Arthur B. Davies in his 'Banquet of a Hero.' Not a little amusing here is the expression of the heroically naked protagonist as he bends over a table loaded with rich fruits, seemingly unable to make up his mind to which he shall first devote himself. A beautiful composition of two nude female figures by the same artist is called 'Allure of Water.' It is reminiscent, both in coloring and illumination, of M. Besnard. A successful *tour de force* is Mr. Davies' gigantic head and shoulders of a woman, grandiloquently described in the catalogue as 'Angel—Spinx' * * *

"Mr. Pene du Bois is one of those who have been over-prodigal of contributions to the exhibition. He is a clever, but distinctly unpleasant, painter of the *rosse* order, and, judging by his work here, would hardly object to being classified as such. His style, which cannot be described as an imitation of any one Frenchman, is concise, and in its way expressive, but too much that of the sinister caricaturist. Genuinely humorous, occasionally—as in 'Can You Act?'—he is much more often repulsive in a quiet but telling way of his own.



JAMES FORBES—PLAYWRIGHT

Author of "The Show Shop," "The Chorus Lady," "The Travelling Salesman," and "The Famous Mrs. Fair"

At the Kleinberger Galleries

By M. A. Rasko

"In two of his duologues in paint he very nearly succeeds in making our flesh creep. These are 'The Doll and the Monster' and 'The Rough Diamond.' Though nothing particular has happened as yet, we feel ourselves in a *Grand Guignol* atmosphere. A terrifying climax, of one kind or another, is strongly, though indefinitely, suggested. Is this sort of thing worth doing in this sort of way? After all, it is—but a poor, nay a contemptible, kind of excitement that the clever artist sets himself to produce.

"Mr. Eugene F. Speicher, in 'The Gold Shawl' and 'Young Girl's Portrait,' gives a frank and quite successful imitation of the famous French impressionist, Renoir. A series of three large decorations—entitled 'Mermaid Panels'—are contributed by Mr. Howard Gardner Cushing. These are idealistic in a pretty, ineffectual kind of way. How can a painter who knows Botticelli's 'Birth of Venus' and the 'Venus Anadyomene' of Ingres—famous works by which the central 'Mermaid' panel here has, we

can hardly doubt, been inspired—how can he be satisfied to bring forward so weak and inexpressive a performance as this is?

"There are some good landscapes—and especially winter landscapes—in the exhibition. From these we single out for especial mention 'Hudson River in Winter,' by Mr. E. Lawson; 'Landscape Alaska I.' and 'Landscape Alaska II.', both by Mr. Rockwell Kent, and the latter in its natural simplicity a work of formidable impressiveness. Then 'High Bridge,' by Mr. Samuel Hulbert; 'Winter Sunrise on Mount Monadnock,' by Mr. Abbott H. Thayer; 'The Alders,' by Mr. Childe Hassam. A beautiful winter scene, impressionistic in technique, is 'The End of March,' by Mr. Allen Tucker.

"The House of Dread," by Mr. Rockwell—a deliberately mysterious conception intended, *coué que coué*, to inspire the onlooked with awe—recalls the weird fantasies of Edgar Allan Poe. It is surely inspired by, if not actually taken from, one of his Tales."

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Mahonri Young

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and Sir Seymour Haden

Current Exhibitions

(Continued from page 3)

Rhythm of line and rarely aesthetic proportions are strong features of this work, which from every point of view is a gem. "Dawn," another female nude, is in bronze and has vitality and action. "The Ethiopian" is a strongly modeled figure of a negro.

—L.M.

Carl Rungius, Animal Painter

Well known as are the animal paintings of Carl Rungius, who is a regular exhibitor at the National Academy, the Philadelphia Academy and various exhibitions throughout the country, his collection of some twenty works on view at the Harlow Galleries, No. 712 Fifth avenue through April 30, is his first "one man" show. The display is of interest to people of many sorts—art lovers, hunters, travellers—from the fact that the artist has given long and serious study to the painting of animals and of scenes that bring messages of the snow-capped peaks, the great rock formations and the gleaming verdure that are characteristic of the Canadian Rockies, the utmost depths of which the artist has penetrated.

Mr. Rungius knows the moose better perhaps than any other painter, and he renders him in a pictorial and sympathetic manner. "An Old Fighter," is one of the most impressive; majestic and commanding stands the great moose aptly placed amidst surroundings that in their fitness aid him to proclaim his power.

—L.M.

Charles C. Curran's Girl Pictures

When a poet writes a sonnet to his lady's eyebrow it makes the whole race glad, because all the world loves a lover. A tender little song about a girl has a way of getting onto everybody's lips. The beauty of woman is a theme that has never grown old. No matter whether he be poet or painter, an artist always makes a hit when he says just the right thing about a girl.

It is no wonder then that Charles C. Curran's pictures are popular. He puts his airy, fairy heroines on idyllic, wind-swept mountain tops, or makes designs of them with foliage and flowers, and they touch a responsive chord in the hearts of all except art extremists—who would prefer to do the same thing done doubtless, by means of abstractions.

In his current exhibition at the Howard Young Galleries, No. 620 Fifth avenue, there is "The Top of the World," that won the \$1,000 Altman prize at the Academy, "Cloud Fleece," recently shown at the Pennsylvania Academy, and "On the Mountain Side," all filmy girl subjects, with gowns fluttering to wanton winds. "Pine Tree Outlook" and "The White Pine" introduce trees in girly designs.

—P. B.

Emile Stange Landscapes at City Club

Emile Stange, a long established American landscape painter, who has painted for a number of years about his North Hackensack, N. J., home, is holding an exhibition of his recent work at the City Club, No. 55 West Forty-fourth street.

The artist paints with evident knowledge and love of nature, and in all that he does there is an essence of poetry. Among the subjects he has rendered in agreeable, harmonious color and with decided personal viewpoint are "Early Spring Morning," which sympathetically breathes the spirit of the season; "Bend in the River," appealing in sentiment; "Weeping Willows," good in composition and able in values, and "Autumn Color," rich in the tones of the season.

—L.M.

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BIG SHOW FOR DETROIT

Institute Officials on Trip to National
Academy Got Important Works

DETROIT.—Some of the finest paintings
in the United States will be on exhibition in
the Detroit Institute of Arts at the annual
exhibition of the institution, which will open
April 20 and close May 30.

Secretary Clyde H. Burroughs and President
Ralph Booth, of the arts commission,
recently made a visit to New York, where

MUSEUM FOR FORT WAYNE

Citizens to Take Advantage of Mr.
Thieme's Offer to Donate Home

FORT WAYNE, Ind.—With a campaign
under way to raise the sum of \$25,000 to
supplement the offer of Theodore Thieme,
definite action has been started towards the
establishment of an art school and museum
in Fort Wayne. A substantial part of the
sum to be raised is already assured, with
the pledging of Mrs. Max Fisher of \$5,000.



PORTRAIT OF MRS. AURELIA WHITNEY MOORE
By Heppie EnEarl Wicks

they attended the annual exhibition of the
National Academy of Design. Artists were
invited to enter their works in the Detroit
exhibition, with the result that more than
100 of the finest pictures in the United
States will be included in the exhibition.
The display will cover all phases of Ameri-
can painting and is expected to prove of
great interest to art lovers in the Middle-
west.

A fine Childe Hassam and the prize pro-
duction of Helen M. Turner will be in-
cluded in the collection.

Brooklyn Water Colorists' Election

At the annual meeting of the Brooklyn
Water Color Club the following officers
were elected: Mary Langtry, president;
William J. Boylan, vice-president; Herman
B. Tschudy, secretary and treasurer; P.
Irving Ballou, Maurice G. Debonnet, Ham-
ilton Easter Field, William E. Spader, Clara
Strous and Edmond Weil, directors.

Robert Vonnoh on Carnegie Jury

On account of the illness of Bruce Crane,
another New York artist, Robert Vonnoh,
was appointed as a member of the jury of
selection for the "International" at Carnegie
Institute, Pittsburgh. The jury completed
its labors last week.

Conditions under which Mr. Thieme is to
give his residence at the corner of Berry
and Rockhill streets, in addition to cash
gifts for the furthering of an art school
and museum in Fort Wayne have been
made public. The offer is conditional on
the raising of \$25,000 additional as an end-
owment fund, the securing of a membership
of 200, and the raising of an annual
fund of \$1,500 through membership dues.
The property owned by the present Fort
Wayne School of Art at the corner of Web-
ster and Wayne streets, is to be transferred
to the new art school and museum.

In addition to his home, Mr. Thieme has
made a gift of \$10,000 towards the project.

Letters soliciting funds are being sent to
former Fort Wayne people and others from
out of the city, who may be interested.

John Levy Gift for Detroit Museum

DETROIT.—Mr. John Levy, of the John
Levy Art Galleries of New York, has pre-
sented the Detroit Museum with a well-
known work by the famous French painter,
Jean Leon Jerome (1824-1904), called "The
Artist's Model." The picture reveals the
interior of a sculptor's studio, with Jerome
himself modeling a seated nude figure from
the living model, shown in the foreground.
Jerome was sculptor as well as painter.

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GOODYEAR TELLS OF ART REVOLTS

Curator of the Brooklyn Museum Writes Masterly Introduction to "Modern French Masters" Show.

The catalogue for the Brooklyn Museum's big exhibition of "Modern French Masters," which was not ready at the time the show opened, has now appeared, and is doubly interesting because of a masterly introduction from the pen of the curator, William H. Goodyear. This introduction, remarkable for its insight and breadth of view, is worthy of the study of every artist and art lover regardless of whether he can see the exhibition or not.

The catalogue also contains the information that nineteen of the paintings in the exhibition, which by the way bears the official sub-title of "The Post-Impressionists and Their Predecessors," are a gift from the Committee for the Diffusion of French Art, headed by Louis Thomas. These pictures have been purchased from the artists by American donors in order that they might be presented to the Brooklyn Museum.

The following extracts are taken from Mr. Goodyear's introduction to the catalogue:

"It is generally admitted that modern French art takes precedence of all others in its general importance during the nineteenth century, and it is also the general rule that each new development in this art preceded and produced a similar and corresponding movement in other countries.

"A peculiar feature in the history of French modern art has been the great strength and activity and widespread diffusion of its academic and conventional schools of painting and the fact that each successive phase of this strongly entrenched and influential academic art has been vigor-

ously assailed by a revolt which has been limited at first to a narrow and restricted circle, and which has gradually attained success and recognition and widespread influence. Thus the radicals of each successive movement have become the conservatives of the succeeding generation to such an extent that it has become difficult to realize the innovations which they accomplish.

"The dominant feature of the present exhibition is that it neglects the French academic art and that it very fairly represents the successive radical movements by which the academic art of the given time was assailed and partially, at least, supplanted. Thus, the great interest of the strong showing made by the present exhibition of French art during the first half of the 19th century lies in its apparently wholly conservative character as contrasted with the later and various progressive schools.

"But the pictures of Rousseau, the father of the Barbizon School, well represented here by the examples of Corot, Daubigny, Harpignies and Diaz, were refused by the Salon of 1835, and his work was excluded from the Salon for twelve successive years. (In the year of his death, 1867, he was President of the Salon jury.) Corot, who first exhibited in 1827, was still poor and neglected in 1866, although his annual income before he died is said to have been 200,000 francs. The storm of opposition which greeted Géricault in 1827 (the 'Raft of the Medusa' was then shown), and which assailed the works of Delacroix in the early twenties, is matter of history. These men are well represented in the present exhibition, and it is hard to realize now that they were then revolutionary innovators.

"Gustave Courbet (1819-1877) first exhibited in 1844, and his pictures began to attract attention during and after the early fifties. He is the first of the realists in modern French art, in the sense that he deliberately and preferably selected in figure subjects those of an unattractive and even repellent character. Although now ranked among the greatest of modern painters he was generally rejected by his own generation.

"The new movement begun by Courbet was headed by Manet (1832-1883) in the early sixties. Here again refusals by the French Salon juries and still more strenuous opposition from the general public were his fate for many years. He is ranked as the father of the Impressionists without having himself developed their technique to any great extent. His own innovation, following that of Courbet, was largely in his choice of subject matter hitherto discarded as unattractive or commonplace, his indifference to formal beauty and commercial attractiveness, his blunt insistence on matter of fact appearance, and his powerful and solid technique. The master of Manet during a period of six years was Couture, and his leading followers were Degas, Monet, Fantin-Latour, and Pissarro.

"As regards the sequence of schools in French art, Cézanne (1839-1906) must be next mentioned. His influence hardly appears before the nineties. As distinct from the study of light effects in landscapes, as represented by Monet and Pissarro, his aim was to emphasize the construction and the skeleton of his compositions. His followers constitute the school of the Post-Impressionists.

"There is an intervening school, that of the Neo-Impressionists. Its method is to obtain effects of light by the use of spots or dots of primary color, which are combined by the eye to produce the desired effect. Signac is an example.

"Matisse and his followers are not Post-Impressionists. They are an independent group who discard nature and seek to express themselves by arrangements of line and color without reference to an appearance of visual reality. The designation of Les Fauves (or the Wild Men) has been applied to them by French critics. It is probable that future historians will find in this art a prophecy and counterpart of that revolt against the existing social order which is exciting so much attention at the present time."

Newport's Gallery Doubled in Size; Art Association Plans Campaign

The Newport Art Association recently held a meeting at the New York residence of Mrs. Stanley Mortimer, No. 4 East Seventy-fifth street, at which a campaign was outlined for increasing both interest and membership. Talks were made by Miss Edith Wetmore, Anthony Dyer and Mr. Garry. Among the artists who attended were William Cotton, John Elliott and Edmond Quinn.

Several changes have been made in the Art Association's building. The exhibition gallery has been doubled in size, so that the forthcoming exhibition will house more pictures and show them to better advantage than was possible heretofore.

Cleveland Museum Gets Howard

Rossiter Howard, director of the educational department of the Minneapolis Institute of Arts, has resigned in order to join the staff of the Cleveland Museum.

ATTACKS FRENCH ART RESTRICTIONS

Famous Dealer Denounces Them As Unfair and as Tending to Disturb World's Market in Antiquities.

The so-called *Pacca* law, under which art dealers are chafing in France, and whose effect is being felt in the art trade all over the world, is vigorously attacked in an interview which the Paris correspondent of THE AMERICAN ART NEWS has obtained from a famous dealer. This man, who is as well known in America as he is in France, denounces the provisions of the law as utterly unfair and as tending to create false conditions and stagnation in the international barter of antiquities. It is the cause, he says, of serious perturbation in the art trade.

"The difficulties with which art dealers have to contend under the *Pacca* law are scarcely less harassing in regard to importations as they are as regards exportations," said this dealer.

"Three photographs of the object imported and a *visé* from the French consulate are exacted. The importing dealer pays 1.10 per cent. for the right of entry for every article bought abroad and, strange though it may appear, he pays 2.20 per cent. for articles purchased abroad not manufactured in the country in which it was bought. For example, if you buy an antiquity of French manufacture in England, you pay 2.20 per cent., but if you buy an article of British manufacture in England, you only pay 1.10 per cent. for right of entry into France.

"In my opinion," he continued, "this law is appallingly unfair because antiquities do not compete with modern wares, while art has, in reality, no nationality, or at least no 'patrie.' The same duty should have been charged for all antiquities whatever their origin and wherever they may have been manufactured.

"Friends of mine, as well as myself, have been buying antiquities from German princes, who never give receipts or bills. Under the *Pacca* law it is impossible to bring these into France and they have to be sent straight to England or America, which shows you why so many art objects arrive in the United States without passing through France.

"Moreover, if receipts or bills are obtained, the French customs office pays no heed to the consul's *visé* in this respect, because the law stipulates that imported articles must be estimated according to their worth in France. For example, if you have the good luck to buy an article cheaply abroad, there are experts at the customs office who attribute a higher price to it, and you have to pay according to the figure estimated by those experts.

"Now as to exports. When you wish to export art works you must convey them to the head customs office, under everybody's eye. Consequently all the experts, who are, generally, dealers as well, can see your works and obtain information as to your business.

"You are obliged to unpack your works at the customs office, both when they come in and go out of the country. You will realize what expense this means. Moreover, this form of procedure gives every opportunity for the most outrageously dishonest competition.

"You are informed as to the export duties. In order to be able to export at all one must take one's account books to the police commissary, use stamped government paper, on which you have to copy extracts from your books, take all these items to the head customs office and here the expert has the right to declare that your art work's value has been underestimated by you. In addition, he may declare that it belongs to the national patrimony of France and oblige you to put it on one side for five or ten years according to his fancy.

"In this wise your competitor, acting as expert at the customs office, is given every opportunity to ruin you."

Firm of Dreyfous Will Retire From New York Field on May 15

New York will miss one of its veteran art dealers when Mr. E. Dreyfous closes up his establishment at No. 582 Fifth avenue on May 15 and retires from the American field. Whatever of his stock remains unsold at that date will be sent to London, where he has a gallery at No. 128 Mount street.

Mr. Dreyfous opened his gallery in New York twenty years ago, specializing in antiques, bibelots and high-class reproductions. The firm was established abroad in 1883. The art world will be sorry at Mr. Dreyfous' going, and its best wishes will go with him.

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LONDON LETTER

April 5, 1921.

The 26th of April has been fixed as the date of the dispersal of the Morgan Williams collection of arms, armor, early English oak and tapestry. The late Mr. Williams made the armaments of past ages a life-long study and the many unique examples appearing in the catalog issued by Christie's show that he brought unrivaled discernment and knowledge to bear upon his purchases. Perhaps the most important among the defensive armor is a superb suit of steel, which for some time was exhibited at the Victoria and Albert Museum. This is of early sixteenth century German workmanship, undecorated save for some simple etched ornament and made for a warrior of colossal proportions. It is in its original condition and complete except for the gauntlets, which are of later date. Other items of extreme interest include a German Salade à queue, of late fifteenth century date, of which the skull develops into a low keel pierced at the crown, and a Viking sword belonging to the eleventh century and enriched with gold and silver. The latter, it is interesting to note, was found by a workman on the bank of the Thames, near Westminster Bridge.

There are some critics who cannot bear to admit originality and who like to assume that all work must needs be derivative. Consequently, it was not surprising that the new Czechoslovakian artist, Hneokovsky, who is now exhibiting at the Leicester Galleries, has been declared to have derived both style and ideas from Gauguin, who, like the young painter in question, fled from civilization and respectability in order to develop his artistic cravings among surroundings as primitive as he could discover. As a matter of fact, Hneokovsky never saw a work by Gauguin until he paid his first visit to the Tate Gallery a fortnight ago and probably was not even aware until he read the newspaper criticisms that he was not absolutely unique in his retirement to barbarianism as a means to artistic evolution. What the average critic refuses at all costs to recognize is the fact that every period is characterized by certain ideas in art, not proper to any one particular individual but in the air and consequently affecting thought as a whole. It is almost inevitable that in every age various artists, working perfectly independently on their own lines, should ultimately arrive at much the same goal. That is why it is grossly unfair to accuse such men as Hneokovsky of having obtained their artistic creed from their predecessors.

If certain painters of the advanced school have their way, London will be a more cheerful city to visit in the future than it has been in the past. Claiming that the business of carrying out questions of street decoration and of the planning of public buildings should be in the hands of artists rather than of government officials, they advocate that gay color and design should be brought to bear on the beautification of such ordinary objects of utility as pillar-boxes, lamp posts and dust-bins. Such a plan, they declare, would tend to re-establish in modern life the art-spirit of the mediaeval craftsman, provided a committee of artists should direct the lines upon which such beautification be carried out. Various art authorities favor the plan enthusiastically as giving the artist fine scope and opportunity for putting his talent to decorative account. It would certainly add to the gaiety of the nation!

The suggestion of the National Gallery trustees as to instituting more paying-days for visitors, has met with the most fervid abuse on the part of the middle-class, who declare that in spite of being more fiercely taxed than any other portion of the population, free admission to public galleries has been their one and only privilege. If this be taken away, they have lost their only solace. They would sooner the nation should acquire no more treasures! —L. G. S.

Buffalo

On Sunday afternoon, April 10, a reception and first view was held in the Albright Art Gallery, the occasion being the opening of a superb collection of British Arts and Crafts, 1920-1921, assembled by the Detroit Society of Arts and Crafts and brought to Buffalo by the Buffalo Fine Arts Academy and the Guild of Allied Arts.

It is a traveling show, and will go in its entirety from city to city. Nearly everything in the cases is for sale; but no buyer is permitted to withdraw his purchases until the tour ceases sometime in July.

It is difficult to find a parallel between the British craftsmen and those of this country. Here such work is often striking and meritorious, but it sometimes lacks uniformity of impulse; no firm national gesture is made of it. Precisely the opposite is true of the British. Their work is frankly medieval in inspiration, remote in theme, and above all, most tempered and restrained in accomplishment.

From the simple and solid mirrors of Joseph Armitage to the illuminated triptych of Jessie Bayes, from the fine intricate enamel and metal work of the gaskins to the great arras tapestry begun by William Morris, the display holds the old colors and shapes of the nineteenth century.

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At the Kingore Galleries

By George Biddle

Rochester, N. Y.

Never before in the history of the Rochester Art Club, all agreed who attended the thirty-eighth annual exhibition in Memorial Art Gallery, has there been such a marked improvement in the work of the organization as is evident this year.

"In the Conservatory," a beautiful young woman seated among palms and flowering plants with a soft light streaming down on her face from Japanese lanterns overhead, is one of the finest things that John J. Inglis has ever exhibited.

"Alice," a portrait of a small child and her doll, is an excellent thing, by Harold S. Bishop, who has caught the eternal questioning in childish eyes. "The Creek," by George L. Herde, has all the delicacy of a reflection caught for a moment in a bubble. The charm of starlight on a country road, is seen in "A Summer Night, Massachusetts," by Carl M. Raaschen.

Of interest is the collection of paintings by Jerome Myers shown in connection with the art exhibit. They are remarkable sketches of Ghetto life. "The Angels of the Festa," "The Balloon Man and the Madonna Bearers," are attracting much attention.

St. Louis

Through the effort of Hector Pasmezoglu, president of the St. Louis Art League, sufficient funds have been raised to maintain a downtown headquarters for the league in the Planters Hotel. Luncheon will be served daily in one of the rooms. The other will be fitted up as an art gallery and lounge, where exhibitions of the work of St. Louis artists will be held.

A collection of fifty-three photographs of scenes in Greece, by Frederick Boissonnas, which the American Federation of Arts is circulating as a special exhibit, are being shown in the City Art Museum until April 30.

An exhibition of the work of Sophie and Amy Isaacs was held at the St. Louis Artists' Guild. They are two very talented girls who have studied at the St. Louis School of Fine Arts and the New York School of Design. Sophie Isaacs specializes in illustration and poster work. Her style is vigorous and strong. Amy Isaacs works in a more delicate manner and is particularly interested in costume design.

Nancy Coonsman Hahn has just finished the plaster model for a portrait statuette of the little son of Mr. and Mrs. Fred Eiseman.

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Announce

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from April 9th to April 30th, 1921

PARIS LETTER

April 4, 1921.

The monument offered to the capital by the sculptor, Bartholomé, symbolical of "Paris from 1914 to 1918," is almost ready for unveiling. It represents a helmeted, draped woman, one hand clasping the handle of an unsheathed sword, in an attitude of defiance and shod like the soldiers of the French army. The artist has specified the emplacement for his work, rather an unusual thing. It is on a lawn in the Tuileries gardens in a line with Mercié's "Quand Même" in the perspective between the Place du Carrousel and the Arc de Triomphe. Some people have ventured to suggest that it obstructs that very beautiful view, but M. Bartholomé is unflinching in his wish to see his work placed exactly in that position.

The Salon des Artistes Décorateurs at the Pavillon de Marsan is a wonderful forerunner to the great international exhibition in applied arts announced for next year. It shows what France can produce in the way of glaziers, potters, metal-workers, gold and silversmiths, bookbinders, carvers, joiners and so forth. The display proves what refinement they bring to bear on their crafts, both in idea and execution.

Raoul Dufy, at Bernheim's, shows how a painter's vision may adapt itself to craftsmanship, and how, also, the practise of design, in his case for dress-materials and house-decoration, renovates the eye and hand for pictorial interpretations.

Portraits of well-known personalities and society women are, and always have been, the feature at the yearly exhibitions held by the artist-members of the Cercle Boissy d'Anglas: MM. Bonnat, Flameng, Guiraud de Scévala, Gervex, Humbert, Lauth, etc. Moderation, competence and elegance continue to distinguish this phalanx.

Myron C. Nutting will have an important display at the Salon de la Société Nationale, whose ruling spirits have always been partial to American artists.

The Musée Fragonard at Grasse, recently opened, collates objects historically connected with the district as well as with the great painter who was born in that town on April 5th, 1932, and with his sister-in-law, Marguerite Gérard, who was also his pupil. One of the old aristocratic abodes of the charming Provençal town has been used for the presentation of some of Fragonard's finest works, including his portrait of Rosalie Fragonard, books written in the Provençal idiom, costumes, furniture, and the evolution of the perfume-trade, the great industry peculiar to that neighborhood. The life of Fragonard, who was a typical child of these favored regions, has been most admirably narrated by Virgile Josz in the *Mercure de France* publications.

It is terrific to think that the beauty of Versailles and other historic monuments is imperilled for lack of funds. When it rains water drips through the paneled ceiling of the Galerie des Batailles in the Château. The old Louis XIII wing cannot be repaired till two million francs can be raised. There are three million francs now available for the up-keep of the national inheritance, whereas, according to expert opinion, ten times as much is needed. Before the war the funds put at the disposal of the government amounted to one million and a half, when nine million was considered a strict minimum.

Minneapolis

A happy variety of mood and color marks the exhibition of paintings by Mrs. Frances Cranmer Greenman at the Bradstreet gallery. The pictures are alternately gay and serious, prismatic and tonal. They suggest that Mrs. Greenman has been having a good time—not laboriously perfecting a style, but letting her several subjects determine the color and technique as they struck her imagination. "The Boy" is one of the most successful. A 10-year-old youngster has graciously consented to be painted, while he dreams with a far away look, none the less poetic for being thoroughly boyish. The "Portrait of Owen McGivney," actor and fighter, is much the same sort of accomplishment.

Knut Heldner has returned to Minneapolis, after a Winter of great success at Duluth, and is occupying the studio of the late Robert Koehler.

Springfield, Mass.

A remarkable exhibition is being held by the Springfield Art League in Library Hall, and there is general confidence that after the several experiments in the direction of solid work in the course of thirty or forty years, our resident artists have really got together for harmonious action. The superiority of this second exhibition over the initial effort gives ground for confidence.

A "Portrait of a Child," by Mrs. Charles M. Blaisdell, attracts much attention. Mrs. Susan Ricker Knox's "A Little English Girl" is a charming study of child nature. Miss Parmelee is represented by a portrait of a young woman, Miss Ethel Hoskins. Arthur Parks Smith's lonely cottage on the hill, "The Lost House," is a pleasant picture rather than a desolate one.

BOSTON

The exhibition now on at the Vose Galleries tends to keep the same high level which this house has been offering the Boston public throughout the season. A group of masterworks of American artists is being shown through April 23. Included are fine examples of Fuller, Weir, Dearth, Inness, Daingerfield, Twachtman, Thayer, Murphy, Davis and Carlsen.

There are two Fuller canvases. One is a characteristic out-of-door portrait of a little child against a subdued landscape. The wistful face peers straight ahead with a fixed, dreamy, far-away look that seems hardly of this world. She holds in her hands a cluster of daisies. The physical outlines of her simple white dress and flaxen hair are vague and indistinct, in some places being lost entirely in the still more hazy landscape.

The other Fuller, "A Gatherer of Simples," represents an old woman, leaning heavily on a stick and pictured against a long sloping hillside extending almost to the top of the canvas, as she bends to look for medicinal herbs (called "simples" in old New England). It is symbolical, perhaps, of old age: the sun has set and thickening shadows warn of closing day. It is a work inspired by the rare emotional quality of Fuller's mind.

The Sargent picture is a landscape, called "Olive Trees," lent by Hon. and Mrs. Breckenridge Long. It is an amazing proof of the genius of the artist; it seems to make no difference what he puts his hand to, the result shows how expertly he has trained himself to see colors in their true relations and how unerring is his method of putting his knowledge to practice.

One of the few canvases reputed to have been finished by John La Farge at his own easel is the single example of his work in the present exhibition called "Dicky Hunt." It might be termed "Mutual Admiration," for the little boy in long flowing curls and velvet suit sits on a log gazing into the face of a sleek hunting dog; their expressions admirably portray mutual pride and affection. The natural composition, the play of light and shade, the manner in which the texture of the boy's velvet suit and the hair of the dog is rendered, the rich coloring, resembling the work of the old Venetian colorists—all these qualities reveal a master.

The superb example of Henry Golden Dearth is entitled "Normandy Church, Sunset." A solidly built, homely edifice stands in picturesque silhouette against a glorious sunset sky of fathomless depths. In the foreground the artist has inserted for human interest two pair of oxen which a farmhand has apparently just unhitched from his wagon. Although constructed and conceived on a big scale, the picture has refinement and poetic feeling.

Three Innesses include "Setting Sun," lent by the Hon. Breckenridge Long. One looks across a low, green, swampy meadow through a clump of trees towards a sky in which Inness has pictured the sun as a huge molten ball of fire. Other notable canvases shown and previously reviewed in the columns of THE ART NEWS are "The Border of the Farm," by Weir; "The Sunset Hour," by Daingerfield, and Twachtman's "The Rainbow Source."

Emil Pollak-Ottendorff held at Goodspeed's Print Shop an exhibition of pencil portraits. His work is careful and painstaking; he has the faculty of obtaining striking likenesses of his sitters.

John Goss, with a studio at 384 Boylston street, has been elected a member of the Boston Society of Water-Color Painters, and in the society's current exhibition at the Boston Art Club shows a group of subjects in this medium. The Boston press unanimously praised his work.

—Sidney Woodward.

CHICAGO

The event of first importance at the Art Institute this month is the water color show, which opened on the fifteenth to extend for one month and which this year becomes "the International." Coincident with the water color show there are three one man exhibitions, those of Will Foster, Nicholas Roerich and Maurice Fromkes. The Chicago Camera Club will also stage its annual.

Mayor Thompson has approved the figure typifying the "Boost Chicago" spirit submitted to him by Sigvald Asbjornsen and Gilbert Riswold. It will be executed in accordance with the design and placed at the entrance to the Municipal Pier for the opening of the "Pageant of Progress" on May 31. The figure is of a spirited young woman holding a horn in one hand and a torch in the other and surmounting a base wherein the skyscrapers and factories of Chicago are used conventionally.

The South Shore Country Club, through the gift of L. L. Valentine, is enriched with Pauline Palmer's great exhibition picture "In the Open," which created such a sensation at the Art Institute two seasons ago.

The Chicago Society of Artists has elected officers as follows: President, Rudolph Ingerle; vice-president, Carl R. Kraft; secretary, Marie Blanke; treasurer, Charles W. Dahlgreen; directors, Mrs. Pauline Palmer, Frank V. Dudley and Gerald A. Frank. Plans are under way for the purchase of an old mansion on the North Side which will be remodeled into a Studio Building with exhibition galleries.

Carson Pirie Scott & Co. have an exhibition of twenty of the recent paintings of Guy Wiggins. It is a brilliant and beautiful showing, impressing one afresh with the powers of the man.

The O'Brien Galleries are showing thirty paintings and drawings by Arthur Spear, a Boston man who has not exhibited here before. His work possesses the universal lure of the academic in drawing and composition together with the brilliant play of light and color that are the glory of the moderns.

An exhibition of the works of Sigurd Schou is an event of importance at the new galleries of Newcomb-Macklin. Mr. Schou is noted for the freedom of his handling and the brilliant beauty of his color. His works pass the acid test of approval by fellow artists.

Word comes from Los Angeles that the exhibition there of the works of Charles Hetherington is being much appreciated.

Carl Bohemen has just returned from a successful season in Minneapolis, where he has been for some time past engaged on important portrait commissions.

Mrs. Pauline Palmer and Miss Lucy Hartrath were the speakers at the opening of the Art exhibition in South Bend.

—Evelyn Marie Stuart.

Dayton

The Dayton Museum of Art has secured new quarters on the second floor of the building at Second and Ludlow streets with six thousand square feet of space. The room is airy and centrally located and visitors will be drawn to the museum who never availed themselves of its presence in the city when it was located at the public library. The new location, moreover, affords immensely better opportunities for exhibition purposes and educational study.

Some weeks ago the museum announced a book plate contest. Two designs were wanted—one for gift books and one for books purchased by the museum. When the names of the artists were disclosed it was found that Mrs. Harry Munger had submitted the two that were most favored by the judges. The design handed in by Reuben Morris was also purchased.

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CLEVELAND

Just opened at the Museum of Art, is the Gaston La Touche Memorial exhibition. Easily first in glowing color and lofty theme is "Te Deum," showing the interior of a thirteenth century cathedral, filled with gorgeously robed knights with banners. "Three Graces," sporting in the waters of a fountain, and a "River Scene" showing two lovers drifting down stream, oblivious to four nymphs which guide their boat, are two other large canvases. The museum of course includes its own "Goddess of Fortune in Distress," which has beautiful landscape features.

The Boubet de Monvel exhibition, also a memorial, and the print room with its rare collection of old Italian engravings, attract many visitors.

Entries to the third annual exhibition of Cleveland Artists and Craftsmen have come in larger number than ever this year and an important display is assured, to open May 3, continuing through June 5.

The School of Art has received as a gift from Mrs. B. P. Bole of this city, an unfinished portrait sketch of Gen. Howard, the work of Miner K. Kellogg. The portrait was undertaken for the Grand Lodge of Maryland and is all the more interesting to the school because it shows the process, while the personality of the sitter is made very vivid in spite of the sketchy nature of the work. Mrs. Charles W. Mason of this city has given the school a delightful Breton moonrise landscape by Charles H. Davis.

A reception was given at the school last Saturday for Mr. and Mrs. Frederick Charles Gottwald, when a private view of twenty of Mr. Gottwald's oils was held.

"Amalfi the Beautiful," "Morning Light," "Lake Como," "Gulf of Salerno," "View from Ravello" and other Italian canvases, rich in atmosphere and scintillating color, vie with the artist's later pictures of old Gloucester and the Adirondacks. Fine examples of his portrait work are also shown, one of the best studies being "Antonio Corsi as Cardinal Richelieu." Mr. Gottwald is just completing his 36th year with the School of Art and will leave in May for Italy on a Sabbatical year's leave of absence.

The Charles W. Hawthorne paintings, are greatly admired at the new Cleveland Galleries. Here one finds both a foreign note and realistic glimpses of New England. Herbert Drury, the manager of the new galleries, promises other displays of a high standard.

The Gage gallery is showing a number of highly decorative oils by Frederick Grant, young Chicago artist, whose work is becoming well known for its fine imaginative quality and splendid color.

—Jessie C. Glasier.

Galveston

A large number of visitors were in attendance on the opening day of the exhibition held at Maurer's Art Gallery, when a collection of paintings in oil and water of Boyer Gonzales of Galveston were placed on display. Many local scenes are among the collection. Possibly those which depict the water, the rockbound coast of New England, and the rambling and familiar gulf coast created the greatest amount of interest.

The exhibition is being presented here under the auspices of the Galveston Art Club, whose aim is to create a love for and an appreciation of the beautiful.

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BIOND, N.	LE BRUN, V.	ROY, M.
BOMPARD, M.	LA MONACA	SOULACROIX, F.
COSTA, G.	LESUR, V. H.	SADLER, W. DENBY
CANTERA, M. L.	MITCHELL, NEIL	SULLY, THOS.
CHANNBURG	NORTON, WM.	SANTORO, RUBENS
CARABAIN, T.	PICARDET, L.	SCHIVERT, V.
DELOBBE, A.	PICKNELL, WM. L.	TORRES, A.
FRANGIAMORE, L.	PERAZ, A.	WESTERBREEK, C.
FOSCAR, A.	PORTIELJE, J.	WATINS, P.
GROLLERON, P.	PERRETT, A.	AND OTHERS

DESCRITIVE AND ILLUSTRATED CATALOGUE
EXHIBITION DAILY UNTIL THE HOUR OF THE SALE

HIGH PRICES AT PARIS AUCTIONS

Reluctance of Owners to Put Up Collections Not Justified by Liberality of Dealers and Collectors.

Although some fine sales have taken place already and several important ones are announced for May, which is the busiest month in the auction world here, it may be said at once that the season will not be very active compared with the last. The cause must no doubt be attributed to the financial crisis which the world at large is undergoing and which quite naturally makes itself felt in the salesrooms as elsewhere. A circumstance to be noticed in particular is that, at the present time, diffidence is shown chiefly by the seller who does not care to put his wares on sale for fear of low prices, while this diffidence is not shared by purchasers who, whenever invited to do so, are ready to pay the price asked and sometimes beyond it.

We have had proof of this at the recent big dispersals, that of the Comtesse de Maille's art-objects and that of the Georges Petit collection. Everyone in the know considered that the prices attained at both were very good and not only were the bids as high as the figures put forward by the experts but in nine cases out of ten they were higher.

There will be some interesting events in April, among others the picture collection of Mme. Ferrey while the 16th and 17th will see the dispersal of M. Richtenberger's beautiful paintings, art-objects and tapes-tries. Other very fine tapestries will be put on sale towards the end of the month both at George Petit's and at the Hotel Drouot.

On May 29 the second sale of Mme. Rigaud's lace occurs at George Petit's; on the 29th, that of M. Cabrujat's collection of modern pictures and, during the last days of the month, the same gallery will see the sale of the Engel Gros collection, comprising beautiful objects of art and paintings, which, it is rumored, will be particularly full of interest and no doubt the most important event of the season.

The third sale of the Comte de Bearn's library will take place at the Hotel Drouot at the end of April. It is an event which will attract all bibliophiles and collectors of old bindings.

Lastly, the Willems sale, which had been advertised for last May and which, at the last moment, was suspended by the heirs in protest against recent decree, will take place at Brussels on May 12th under the auspices of Mm. Lair-Dubreuil and Henri-Baudoin.

Herewith some interesting recent sale prices:

On January 27 a sale of old tapestries and art objects reached 363,600 francs. The most important item was an 18th C. Beauvais tapestry, signed Oudry, showing the coat of arms of the Duc de Boufflers. Appraised at 60,000 francs, it fell at 89,000 to a foreign collector. A set of six tapestries, 16th C. Flemish, showing figures in backgrounds of landscape with castles, appraised at 120,000 fr. together, fetched 133,350 fr. in all but were sold separately at prices varying between 10,000 and 38,000 fr. each.

Other tapestries fetched the following prices: 17th C. Aubusson, "Hunters," 9,850 fr.; 17th C. Flemish, "The Infant Hercules and Two Women," 20,000 fr.; 17th C. Brussels, "Warriors," 16,900 fr.; four 17th C. tapestries with febral vases and lions, 5,000 fr., 7,200 fr., 6,400 fr. and 4,600 fr.; early 18th C. tapestry with Louvois and Souvieu arms, 20,000 fr.

The grand total at the sale of the collection made by the late Mme. Jules Ferry, widow of one of the Presidents of the French Republic, was 309,825 fr. The principal item in the objets d'art section was the terra-cotta bust of Sabine Houdon, daughter of the great 18th C. sculptor and which had been bought directly from Mlle. Houdon. It fell at 25,000 fr. to M. Norbert Pain, on behalf of a Paris collector. The price asked was 12,000 fr. Among the tapestries an Aubusson with a light ground showing a cottage in a landscape, appraised at 12,000 fr. fell to M. Thiéard for 16,500.

The grand total at the Comtesse de Maille sale far surpassed predictions and realized 950,715 fr., or 1,117,089 with costs. The total of the appraisals having been 773,050 fr., a surplus of 344,000 fr. was therefore realized. The chief item in the sale was a set of eight window canopies in Régence tapestry, each showing a medallion with a mythological theme with 150,000 fr. asked, after a hot struggle between MM. Germain Seligmann, Fabre and Ducrey, the set fell for 220,100 fr., to M. Ducrey, acting on behalf of M. Guérault, i. e. 258,617 fr. with costs. A group of two bronzes signed Susini, Florence, 1639, fell at 38,000 fr., 20,000 having been the price asked.

The sale of the collection of pictures and art-works belonging to the late M. Georges Petit, director of the galleries in the rue de

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Sèze, brought a grand total of 1,462,185 francs. So favorable a result shows that modern pictures fetch very good prices. The highest was given for the "Pont sur la Tamise" by Claude Monet, appraised at 35,000 fr. and knocked down at 43,000 fr. to the Georges Petit Galleries bidding against M. Durand-Ruel. The same purchasers secured Sisley's "Pont de Moret" for 40,100 fr. Other pictures by that artist fell at 30,000 fr., 20,000 fr. and 15,000 fr. "Winter Sun in Norway," by Thaulow, realized 33,000 fr.; a Boudin, 12,100; a Jongkind, "Sunrise at Rotterdam," 20,250; two pictures by Pissarro, 21,500 and 18,000; a Lépine, 20,000; a Lebourg, 17,000. An aquarelle by Gustave Moreau, "Orpheus," found a purchaser at 8,200.

Among the Corots the highest price was given by M. Stettiner, 26,500 fr. for "Ville d'Avray, Entrée du Bois." "Rouches au Bord de l'Eau" followed at 24,000. Other prices were 16,000 for "Etang de Ville d'Avray," appraised at 15,000 and which had fetched 12,100 at the Guasco sale in 1900. The Galeries Georges Petit acquired "Vaches au Marais" for 22,000, a picture which had sold for 2,800 in 1883.

The sculpture and art objects also far exceeded the prices asked, except in one or two cases such as the bust of Cagliostro by Houdon, for which 60,000 fr. had been wanted. It fell to MM. Jacques Seligmann for 47,000. The Clodions were more successful, two terra cotta medallions appraised at 15,000 falling to the Vicomte de la Redorthe at 26,000.

A tureen in 18th C. Strassburg silverware fell at 11,000 fr.; another at 6,000 not reaching the 8,000 asked. Among the bronzes a small clock Louis XVI style, found a purchaser at 9,000 fr. The Georges Petit Galleries paid 26,000 fr. for two arm chairs in Régence tapestry, while a private purchaser acquired a tiny lady's table in marquetry, signed Lacroix, end Louis XV, for 35,100 fr. the price asked having been 30,000. —M. C.

American Dealers Think Vermeer Was "Bought in" for \$272,000

Recent cable despatches from Amsterdam brought word that the famous masterpiece of Jan Vermeer of Delft, entitled "A Street in Delft," which came up for auction last Tuesday, was knocked down to an Amsterdam art dealer for 680,000 guilders (about \$272,000). It is the impression of American art dealers that the picture was bought in, in behalf of the owner, Professor Johkheer Jan Six, who is known to have expected 1,000,000 guilders for it. It is said that Professor Six held the work for \$350,000 two years ago.

Art Auction Record

A New Jersey Collection

American Art Galleries.—Furnishings and Embellishments from a New Jersey Mansion, April 7, 8 and 9. Total, \$38,296.50 for 546 items. A report of the sale on lots bringing \$200 or more:

37—Set of 24 gilded silver large forks; Clapp & Graham	\$200.00
40—Set of 24 gilded silver tablespoons; Clapp & Graham	210.00
48—Set of 12 gilded silver salts and spoons; Mr. Sardy	400.00
64—Pair of gilded silver wine jugs; Clapp & Graham	220.00
66—Pair of gilded silver and crystal wine covers; Clapp & Graham	210.00
68—Gilded silver fruit epergne; Chas. Gutrad & Son	385.00
70—Four gilded silver candelabra; Leo Elwyn	580.00
95—Imperial Sevres tea and coffee set; T. G. Klein	250.00
124—Two Crown Derby vases; T. G. Klein	200.00
184—Mounted cut-glass Empire garniture; Mr. Sardy	255.00
200—Two mounted bisque pedestals; S. Schepps	205.00
202—Two porcelain beakers; L. J. O'Reilly	250.00
204—Two mounted porcelain vases; A. Olivatti	370.00
265—Equestrian bronze group; Mrs. P. W. Rouss	575.00
273—Two gilded bronze candelabra; T. G. Klein	220.00
287—Gilded bronze and marble clock set; Mrs. F. J. Arend	510.00
288—Bronze clock; L. J. O'Reilly	260.00
292—Bronze group and pedestal; L. J. O'Reilly	510.00
295—Statuary marble group; L. J. O'Reilly	310.00
297—Sculptured statuary marble group; L. J. O'Reilly	400.00
298—Two sculptured Siena marble vases and pedestals; May's Art Gallery	210.00
378—"The Harbor Schooner," McCord; Paul R. Miller	240.00
425—Bronze electrolite; H. Claman	205.00
460—Carved oak tubular chime clock; Broadway	500.00
467—Mounted mahogany table; L. J. O'Reilly	450.00
473—Carved and gilded Aubusson set; H. Claman	980.00

1129 and 1130—Two armchairs, in carved oak, Jacobean design; Louis Goldberg, each	\$385.00
1131—Dining-room suite, in satinwood, 12 pieces; Mrs. R. Sudowsky	2,700.00
1140—Tremean; J. M. Giddings	385.00
1144—Commode, Louis XV design; B. M. Frank	350.00
1146—Salon table, Louis XV design; J. M. Giddings	400.00
1147—Writing desk, Empire design; Gen. Kirser	290.00
1150—Mirror, green Venetian design; Mrs. J. Ringling	270.00
1157—Bedroom suite, Adam design; J. C. Ellis	2,000.00
1161—Set of 8 dining chairs, Queen Anne design; Irving Beslin	950.00
1165A—Two armchairs, needlework finish; Louis Goldberg	720.00
1174—Mahogany writing desk, Louis XV design; Mrs. J. F. Kehoe	320.00
1178—Commode, Louis XV design; E. J. Clark, agt.	500.00
1181—Arm chair, in needlework; Louis Goldberg	350.00
1183—Writing desk, Louis XV design; J. M. Giddings	260.00
1185—Center table, Louis XVI design; J. M. Giddings	265.00
1188—Writing desk, Louis XV design; H. Clay	800.00
1190—Salon table, Louis XV design; J. M. Giddings	250.00
1196—Salon table, Louis XV design; Mrs. John Ringling	275.00
1197—Louis-back sofa, Charles I period; Louis Goldberg	2,000.00
1198—Commode, Louis XV design; Albert King	575.00
1200—17th C. verdure tapestry landscape; E. J. Clark, agt.	925.00

The Frank Bowles Collection

Silo's Fifth Avenue Art Galleries.—The Frank Bowles collection of Antiques and Modern Objects of Art, April 4, 5, 6, 7, 8, 9. Total, \$86,124.00 for 1,201 items. A report of the sale on lots bringing \$200 or more:

240—Set of 8 dining chairs, carved mahogany, Hepplewhite design; Herman Lambert	\$275.00
329—Four-fold screen, illuminated leather panels; Mrs. Huntington	205.00
351—Bedroom set of 5 pieces, Louis XVI design; Mrs. Frank A. Brady	320.00
551—Hall clock, carved mahogany case; Louis Goldberg	360.00
552—Bedroom suite in mahogany, Empire design; Wyckes	510.00
565—Mirror, purple Venetian glass frame; Louis Goldberg	235.00
577—Reception suite, satinwood, Adam design, 5 pieces; Louis Goldberg	328.00
768—Bedroom suite, carved mahogany; Mrs. John Ringling	350.00
856—Two armchairs, Adam design; Louis Goldberg	215.00
862—Writing table, carved oak, Jacobean; Louis Goldberg	325.00
873—Set of 8 dining chairs, Queen Anne; Louis Goldberg	240.00
892—Sofa, Queen Anne design; Louis Goldberg	250.00
898—Withdrawing table, Elizabethan design; E. J. Clark, agt.	237.00
899—Two console tables, Elizabethan design; Mrs. M. Dryfus	365.00
902—Cabinet, Queen Anne design; Louis Goldberg	1,650.00
930—Extension table, Adam design; Mrs. H. S. Collins	300.00
931—Set of 8 dining chairs, Adam design; Herman Lambert	255.00
945—Bedroom suite, Louis XV design; Mrs. Weiss	210.00
954—Parlor suite, Adam design; C. Crockett	450.00
955—Console table, Jacobean design; R. W. Gwinne	210.00
971—Italian Cabinet, Renaissance design; C. Benjamin	255.00
1030—Six side chairs, Adam design; J. M. Giddings	265.00
1056—Dining-room suite, Georgian design; A. Tower	366.00
1071—Writing desk, Louis XVI design; Mrs. Igatedter	1,425.00
1072—Mantel mirror, cut Venetian glass framed; Mrs. L. Dillman	320.00
1107—Mantel mirror, blue Venetian glass framed; Mrs. H. S. Collins	300.00
1113—Half clocks; Clark, agt.	320.00
1118—Snuff box, with miniature, enameled and gold; French; Clark, agt.	310.00
	240.00

Metzgar Japanese Collection

Walpole Galleries.—Prints and Books from the Judson D. Metzgar Japanese Collection, mainly the work of Hiroshige, April 4-5. Total, \$3,424.55 for 470 items. A report of the sale on items bringing \$50 or more:

41—"Numadzu Snow," by Hiroshige; Mrs. F. A. West	\$82.50

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UTAH AWAKENING TO ART

Newly Formed Fine Arts Society Makes Plans for First Exhibition

SALT LAKE CITY.—Decision to hasten the work of placing the Fine Arts Society of Utah on such a basis, numerically and financially, as will permit the holding of an exhibit at an early date, was reached at a meeting of four committees having the organization of the society in charge.

John D. Spencer, member of the board of directors, spoke on the question of whether the society should delay action until conditions seemed more favorable. He was of the opinion that if the society waited till all conditions were favorable, its existing membership would be dead before that time arrived.

H. N. Byrne, Mrs. Sol Siegel and several other patrons of art also held to the view that now is the time for action.

Considerable progress has been made toward bringing a collection of unusually fine pictures from San Francisco. The Fine Arts Society of California will make no charge to the Utah Society, asking only the payment of the transportation and insurance for the canvases.

It is planned to make the exhibition free to members of the society, while a small admission fee will be charged the public. A course of lectures on art appreciation is to be one of the features.

Masterpieces of Chinese Painting Lent by Collectors for Big Show

Lovers of the fine old masterpieces of Chinese painting will have a treat spread for them next week when a loan exhibition will be held at the Bourgeois Galleries, No. 668 Fifth avenue. The display has been organized by the China Society of America in order to raise funds for Chinese famine relief. Admission will be one dollar.

Collectors of Chinese paintings throughout the United States have lent their finest treasures for the exhibition.

English as She Is Ported

The individual picture speculators who bring collections to this country in the expectation of selling them sometimes do queer things. The following jumble of English is from the announcement of one of them, sent to the art critics last week: "Our exhibition shows the end of a situation which was in the way of the amateurs causing consequently wrong to the artists."

Some sort of an ailment and some sort of a remedy are hinted at—but what?

CALENDAR OF CURRENT ART EXHIBITIONS

Ainslie Galleries, 615 Fifth Ave.—Permanent exhibition of choice examples of Inness, Wyant and Murphy. Oils by 12 famous Russian painters of the old school, to April 20, incl.

Allied Artists of America, Fine Arts Galleries, 215 W. 57 St.—Eighth annual exhibition, April 10 to May 1, incl.

Anderson Galleries, 59 St. and Park Ave.—Paintings by the Society of French Landscape Painters, to April 20.

Arden Gallery, 589 Fifth Ave.—Exhibition of needlework by the Guild of Needle and Bobbin Crafts.

Arlington Galleries, 274 Madison Ave.—Marines (chiefly) by Henry B. Snell, to April 16.

Babcock Galleries, 19 E. 49 St.—Figure works by C. Bossomer Chambers, April 11-26, incl.

Brooklyn Museum, Eastern Parkway (7th Ave., Subway Sta. at Museum)—Collection of the late Robt. W. W. Paterson. English XVIII C. paintings, Corot, Diaz, Isabey, Oriental and Near East art pottery, glass, figurines. Miniature medallion portraits in colored wax by Ethel F. Mundy. Keleian Collection of modern French paintings, to April 24, incl.

Brown-Robertson Gallery, 415 Madison Ave.—Paintings of Spain and monotypes in color by William Sanger, to April 23.

Brunner Galleries, 43 East 57 St.—Exhibition of paintings by Charles and Maurice Prendergast, April 4-23, inclusive.

Camera Club, 121 West 68th St.—Exhibition of photographs by Bertrand H. Wentworth, of Gardiner, Me. Civic Club, 14 W. 12 St.—Soviet Government posters, brought from Moscow; daily 10 A. M. to 10 P. M.

Conn. Academy of Fine Arts, Annex, Wadsworth Atheneum, Hartford, Conn.—11th annual exhibition (oils and sculpture) April 18-May 1, incl.

Daniel Galleries, 2 W. 47 St.—Watercolors by John Marin.

Dudensing Galleries, 45 E. 44 St.—Selected paintings by American and foreign artists. Paintings by Charreton.

Durand-Ruel Galleries, 12 E. 57 St.—Exhibition of portraits by Ellen Emmet Rand, April 16-21.

Ehrich Galleries, 707 Fifth Ave.—Decorative paintings by Maxwell Armfield, to April 16; flower pictures, through April 25.

Ferargil Gallery, 607 Fifth Ave.—Paintings by Karl Anderson and H. F. Walman.

Folsom Galleries, 104 W. 57 St.—Portraits, landscapes and genres by Truman E. Fassett, April 12-26.

Grolier Club, 47 E. 60 St.—Guild of Book Workers, through April.

Harlow Gallery, 712 Fifth Ave.—Exhibition of big game paintings by Carl Rungius.

Hispanic Museum, 156 St. and Broadway—Spanish works of art. El Greco, Velasquez, Goya.

Hotel Majestic, Central Park West and 72 St.—Pictorial Presentation of the Evolution and Development of Motive Power.

John Levy Galleries, 559 Fifth Ave.—Paintings of Field Dogs by Percival Rosseau, to April 23.

Keppel & Co., 4 East 39 St.—Etchings by Alphonse Legros, to April 26.

Kennedy Galleries, 613 Fifth Ave.—Original etchings by Alphonse Legros, through April.

Kingore Galleries, 668 Fifth Ave.—Paintings of Tahitian subjects by George Biddle, April 19-30.

Knoedler Galleries, 556 Fifth Ave.—Selected etchings by various artists. Oils, including figure works and portraits, by Sir Philip Lazzio, through April 16.

Kraushar Galleries, 680 Fifth Ave.—Paintings by John Sloan, through April.

Little Gallery, 4 East 48th St.—Decorative flower paintings by Maud Mason, April 18-30.

Macbeth Galleries, 450 Fifth Ave.—Memorial Exhibition of works by J. Francis Murphy, to May 7.

Metropolitan Museum, Central Park at 82 St.—From 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 6 P. M. Admission Monday and Friday, 25c.

Milch Galleries, 108 W. 57 St.—New England landscapes by Willard L. Metcalf to April 30. Paintings by Edith C. Phelps.

Montague Flagg Gallery, 42 E. 57 St.—Exhibition of decorative paintings, to April 30.

Montclair Art Association, Montclair, N. J.—Watercolors by George Inness, through April.

National Arts Club, 15 Gramercy Park—"Old Prints Show," beginning April 6.

National Revival of Industrial Arts, 816 Fifth Ave. Bronzes by P. Troubetzkoy. Bookbinding, pottery, basketry, toys, ironwork, by disabled soldiers.

Neighborhood Playhouse, 466 Grand St.—Paintings and stage settings by Frank Stout.

N. Y. Public Library, Fifth Ave. and 42 St.—The making of a Japanese print, Room 321, to April 15.

Stuart Gallery, "Paris in Prints," pictures of old and new Paris, through April.

New York School of Applied Design—Portraits in wax bas-relief by Ethel Munday, to April 30.

Parish-Watson Co., Inc., Fifth Ave. at 46 St.—Special exhibition of Early Chinese Art, including Old Chinese Porcelain.

Pen and Brush Club, 134 E. 19 St.—Pictures in any medium through April.

Plymouth Institute, Orange and Hicks St.—Paintings by Hamilton E. Field, sculpture by Robt. Laurent, to April 23.

Ralston Galleries, 12 E. 48 St.—Paintings of Barbizon School. English portraits of XVIII C.

Reeve (Ethel A.) Studios, 17 E. 49 St.—Landscapes and small sculptures by Elizabeth S. Theobald and Samuel Theobald, Jr., to April 30.

Reinhardt Galleries, 606 Fifth Ave.—Exhibition of portraits by Julius Rolshoven, to April 30.

Salmagundi Club, 47 Fifth Ave.—Thumbox sketches by members, to April 23; 1-6 and 8-10 P. M.

Scott and Fowler Galleries, 590 Fifth Ave.—English portraits and landscapes of the XVIII C.

Societe Anonyme, Inc., 19 E. 47 St.—Modern Art Reference Library. Mon., from 2 to 6; Sat., 10 to 6; other days except Sun., 11 to 5:30.

Miss Swift's Gallery, 11 East 55th St.—Portraits in crayon and sanguine, by Demetrios Trifyllis.

Ship Model Society. Fine Arts Building, 215 W. 57 St.—First annual exhibition of ship models, paintings and engravings.

Touchstone Galleries, 11 W. 49 St.—Pictorial photographs by Edward Dickson; group of paintings, through April 23.

Wildenstein Galleries, 647 Fifth Ave.—Sculptures by Arthur Lee; paintings of Rocky Mountain National Park and Montauk, L. I., by Francis Newton, through April.

Woolf (Catherine Lorillard) Art Club, 802 Broadway—Annual exhibition of members' work, to May 15; 4:30-6 P. M. daily.

Willow Brook Co., 9 East 47th St.—Paintings by Eliza Buffington.

Howard Young Galleries, 620 Fifth Ave.—Paintings by Charles C. Curran.

M. de Zayas Gallery, 549 Fifth Ave.—Paintings and water-colors by Arthur B. Davies.

ART SHOW ABOARD SHIP

San Francisco Given Chance to See Murals on New Pacific Liner

SAN FRANCISCO.—A unique ceremony was held on board the new Pacific Mail liner Golden State when, in the presence of a distinguished company, first view was given of mural decorations that San Francisco artists have painted for the liner. Several hundred art lovers took advantage of the occasion to see the decorations before the great steamship started on her voyage across the Pacific.

The paintings in the dining hall are the work of Armin Hansen and represent San Francisco's water front. Those on the stairway wall are by Maurice del Mue and the mantel decorations in the social hall and smoking room are by Henry V. Poor, and are representations of typical Western landscapes.

Because of the fact that the mural paintings, done by Maynard Dixon, Gottardo Piazzoni and Henry V. Poor, for the Silver State, sister ship to the Golden State, are to be installed in the East, they were unveiled at a luncheon held in the Palace Hotel by the Advertising Club.

Minneapolis Art Institute Gets Collection of Historic Pewter

MINNEAPOLIS.—A collection of seventeenth and eighteenth century pewter has been given by John R. Van Derlip to the Minneapolis Art Institute. It is a small but very choice group of pieces of the period when the craft of pewtermaking was at its very height, and as these things represent a considerable item in the furnishings of American homes from the days of the first settlements to the Revolution, they naturally have very real interest.

The bequest includes a fine example of church pewter, a chalice and covered ewer (and also a cruet) that were used in the Congregational Church in Hadley, Mass., before the silver communion set was acquired.

Omaha Gets Loan of Paintings

OMAHA.—The Vose Galleries of Boston have lent to the Omaha Society of Fine Arts for an indefinite period four American pictures, viz.: Twachtman's "Drifting Clouds," Hawthorne's "The Doll," Norton's "Coming Squall," and Sergeant Kendall's "On the Stairs."

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